

Beethoven's Fifth Symphony in Cycle Splendidly Played

New York Symphony Society's Orchestra Establishes Its Virtuosity — A Novel Trio Produced — Audience Most Enthusiastic.

BY SYLVESTER RAWLING.

BEETHOVEN'S immortal fifth symphony was superbly read and played by Walter Damrosch and the Symphony Society's orchestra at Carnegie Hall yesterday afternoon. Since the establishment of this orchestra upon a permanent basis, with its daily rehearsals, there has been a steady growth in interpretative spirit as well as in technical excellence. Yesterday's performance surpassed all previous efforts. No one in the vast audience that heard it could fail to feel that at last, New York has an orchestra of which every music lover may be proud.

The concert was the third of the Beethoven cycle. It began with the beautiful fourth symphony that breathes joy and happiness, that has not a thought of care or sorrow, that loves life and love. Mr. Damrosch and his men gave it just the right touch of sparkling lightness and vivacity. Then came the third symphony, "In questa tomba" with a strong expression of its deep feeling. After that came the only novelty we may expect in the six concerts—the trio for harp, flute and bassoon, the manuscript of which was found among the composer's posthumous papers, and was printed only a few years ago.

Mr. Krenkel, who has made an exhaustive study of the matter, concludes that the trio was a tribute to one of Beethoven's many sweethearts, Maria Anna Wilhelmine, daughter of Count Westerstede, who was in the service of the Elector of Cologne. She was a brilliant manipulator of the keyboard who took lessons from him, while her father was a player of the bassoon and her brother of the flute. It is a fascinating composition, full of simple melodiousness, although bristling with technical difficulties. The harpist, used yesterday was a pianissimo, formed by mechanical device. Its tone was hardly soft enough, but it served the purpose. Mr. Damrosch played it. While Mr. Bartore played the flute and Mr. J. J. Schmitt the bassoon. Their performance was admirable. The effect was charming. The love shown in the playing of the overture to "Coriolan," which opened the second part of the programme, but it was reserved for the great fifth symphony the closing number. In this wonderful musical expression of the struggle of the spirit against a fate from the simple but awe-inspiring opening proclamation, through the heart-stirring, contending emotions of the first movement, the tenderness of the andante, the grace of the scherzo, the triumph of the finale, every requirement was met. Spontaneous applause, cleanest of attack, tenderness, grace and understanding that finds itself in proper expression—all were there. The audience recognized it to the fullest extent, and the tribute it paid in applause when the last note was sounded was worth as much for the interpreters as for the master who conceived the work.

PHILHARMONIC SOCIETY ENDS ITS REGULAR SEASON.

Wassily Safonoff brought the Philharmonic Society's regular season to an end at Carnegie Hall on Saturday night with a programme divided between Beethoven and Wagner. The fiery Cossack's reading of Beethoven's eighth symphony was more nearly conventional than his reading of any other Beethoven work that he has directed. No exception could be taken to his tempo. His batonless hand, sought to direct a performance that might please the most ardent classicist. If the results were not altogether satisfying, the fault must be laid to the inelasticity of his perhaps over-big orchestra. While there was a mechanical response to all his demands, there was lacking a proper expression of feeling. The performance was heavy. Yet the qualities of the work were not all obscured. In the Wagner numbers the prelude to "Die Meistersinger" and the funeral march and finale from "Die Gotterdammerung," the orchestra did itself more credit. Here the conductor could avail himself of the powerful instrumental force that he was directing to reach some startling climaxes. There were moments of eloquence and majesty that made amends for the sometimes lack of sentiment. Jonelli, who was the soloist, sang the recitative and aria "Alseidene" from "Pelleas" very well, but she was overpowered by Brunnhilde. Even Nordica at her best would have great difficulty in asserting herself against the torrent of sound produced by the orchestra. And Jonelli is no Nordica.

The audience was one of the largest of the season and as on Friday afternoon it was most enthusiastic. Once the whole orchestra was forced to rise to acknowledge the applause and at the end Safonoff was called out several times.

Two extra concerts are announced for Friday afternoon, March 28, and Saturday evening, March 29, with an all-Beethoven programme. The "Pelleas" symphony, which Safonoff directs superbly, the "Romeo and Juliet" overture, and the piano concerto in B flat minor, with Caruso as soloist, will be played.

KUBELIK PLEASES GREAT HIPPODROME AUDIENCE

Jan Kubelik and the Russian Symphony Orchestra filled the Hippodrome last night, and the thunderous applause that greeted the soloist arose even the dogs of war and comedy who sleep below, and who joined in the uproar. The perfection of Kubelik's technique can only be characterized by superlatives, and he has ample opportunity to exploit this in the Mendelssohn concerto, the "Zigeunerweisen," an arrangement of Saint-Saens' and Paganini's "Il Palatin." For the listeners the tour de force was an arrangement of the sextet from Donizetti's "Lucia" for violin alone, in which Kubelik accomplished marvels of "double-stopping" combination pizzicato and bowing, and other stellar flights. He responded with several encores.

The orchestra did excellent work in all-Russian selections, closing with the delicate scherzo and triumphant final movement from Tchaikowsky's fourth symphony, besides supplying sympathetic accompaniments.

"PELLEAS ET MELISANDE"
DRAWS A CROWDED MATINEE.
"Pelleas et Melisande" again crowded

the Manhattan Opera-House at the Saturday matinee. The impersonations of the principal characters by Mary Garden, Dufrenoy and Perier have caught the public fancy. For its final performance this season, on Friday night, the house is sold out. If engagements by Dufrenoy and Perier in Paris did not prevent, the Debussy-Mendelssohn music-drama could be given many more times with success. Curiosity and interest are vastly stirred over it.

The double bill of "La Navarraise" and "Pagliacci" on Saturday night drew another fine audience. Gerville-Resche, Daimores and Arimondi, in the former, and Bassi, Sunmarco and Agostinelli (in place of Zepplini), in the latter, won hearty applause.

"LA GIACONDA" IN CONCERT FORM AT THE MANHATTAN.

Besides the excerpt from "La Giacomina," given in concert form at the Manhattan Opera-House last evening, there was a programme filled with attractive features, and the house was large and enthusiastic. The first and only appearance in concert of Jean Perier, the Peléas of Debussy's opera, naturally excited interest, but his solo parts were hardly in the Sunday even-

ing class. His diction was so faultless, however, that the students of music heard him with delight. Other soloists were Mmes. Russ, de Cienfuegos and Gerville-Resche, MM. Arimondi and Crabbe. In the "La Giacomina" half of the programme Mmes. Russ and Gerville-Resche and MM. Zepplini, Arimondi and Arimondi took their usual parts. The "Ballad of the Hours" music won Maestro Campanini and his orchestra hearty applause.

METROPOLITAN AUDIENCE ENJOYS A GOOD CONCERT.

A large audience heard the popular Sunday concert at the Metropolitan Opera-house last night and was warmly appreciative. Geraldine Farrar gave the Styrienne from "Mignon," and as an encore "Comin' Through the Rye," to her own accompaniment. Kirkby-Lunn was especially happy in Ronald's "Oh, Lovely Night." Blase's principal aria was from "The Magic Flute," and Burgstaller's Siegmund's love song from "Die Walkure." Gortis' chief object was an air from Lortzing's "Czar and Carpenter." Hertz conducted admirably. The orchestra played especially well the overture to Mozart's "The Marriage of Figaro" and Weber's "Jubel" overture.

FATHER PETROFF COMING.

ST. PETERSBURG, March 16.—Father Gregory Petroff, the noted labor leader and Constitutional Democrat Deputy, who recently has been applying himself to the study of the Russian language, announces that he will visit the United States, where he will deliver lectures.

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